

OPERA AT THE BAY.

Patti's Success in San Francisco Last Monday.

THE PERFORMANCE OF LINDA.

The Great Diva and the Eminent Contralto, Scalchi, Create Quite a Furor.

From the San Francisco Chronicle, of the 31st inst., we clip the following, which will be read with interest by the admirers of the leading exponents of the dramatic art mentioned in it:

The opera selected for the opening performance of the Mapleson Opera Company at the Grand Opera House last night was "Linda di Chamouni." It was hardly a novelty, for the diva had sung it on her last visit with her usual success. If there was any disappointment in the change of bill from "Semiramide," it had passed away before the curtain rose, and the reception given to the artist showed that the audience recognized the full calibre of the company and were prepared to listen to a real grand opera performance. Mme. Patti was greeted with a much more demonstrative reception than even on the occasion when she made her first appearance before us, and Mme. Scalchi appeared to have felt that she was none the less welcome because we had anticipated her. The leading feature was of necessity Patti.

Patti took very kindly to California on her last visit. She has come back to us rather more enthusiastic than ever, and one could not help being struck last night with the wonderful force, continuously rising to brilliancy, with which she rendered Linda. She acted it well before. She could not but sing it perfectly. But last evening, from the moment she came on the stage, she seemed to throw her whole soul into the part, and even its duldest music shone, its quietest scenes kept all eyes upon her. Taking Linda merely as an acting part, we could not conceive of it better played. The simple country girl character, and in the marvelous variations of mood and feeling which Patti displayed in the course of the three acts, she challenged criticism as an actress, and was a most unquestioned triumph. Whether or not she felt that the audience expected her to add something of new strength to the performance, she most certainly did. The dainty, trim figure stepped on to the stage, and when the applause had subsided the diva started to capture her audience. The opening aria was enough, an encore that would not be denied was gracefully yielded and the interest in the prima donna grew really. Mme. Patti has reached that point in singing that she has nothing more to learn. So long as her voice retains its quality and brilliancy, and it does not show any tendency to deteriorate yet, so long will she be the diva. Nothing that she has yet sung before us has ever tried her. She showed in Linda not a single sign of effort. She sang every note with that complete and perfect knowledge of it which is never attained by the average grand opera prima donna, even after constant singing of one opera. And yet Patti has not sung Linda so very often. It is not only memory. It is not only thorough musical training. It is an instinct which as much as her marvelous voice has had to do with her success. Even in music she very much appreciated here, even in some in which she had to interest her audience more by her magnetism and force than anything else, she compelled attention to the wonderful facility, grace and expression of her execution, and when she had no singing to do she was always interesting as an actress. When she combined the two, as she did so often, she became a marvel, growing more wonderful every moment in her exhibition of this phenomenal power. It is of little use criticizing Patti's singing of Linda. After she sang her first aria, one simply felt that he wanted to hear her sing, and if Donizetti's music was not the most attractive, it was Patti singing it and he was satisfied. Indeed, about Patti there is the curious impression that makes one impatient of the tenor and baritone and basso, and the last two in the cast of last night were excellent. If one could have put into an opera all the beautiful numbers he most famous and have Patti sing them in one night he would be willing to pay almost any amount of money to hear them.

Mme. Scalchi, appearing in Pierotto, a part which has but few opportunities for her to show herself at her best, charmed everybody by the display of her voice. She has the most wonderful contralto voice, perhaps, that has ever been heard. It is almost a baritone. It is full, rich, to an extraordinary degree sympathetic. It positively rings with sympathy, and its most unusual quality is a flexibility that should enable her to sing the most florid music. It vibrated through the theatre when she sang in the wings before her entrance, and it was one of the pleasantest forecasts she could have sent out, for when she came on she had won her audience. It lent a charm to Pierotto, for the simplicity of her method, the artistic care with which she sang her simple ballad gave to it a tenderness which no previous representation has approached. Pierotto was never intended to be a great part, and in singing it Mme. Scalchi introduced herself in a way best calculated to establish her in public favor, since she had to subordinate the full power of her voice and mental character. The duet with Patti was a superb bit of simple harmony, and the two voices blended with an effect that evoked the utmost enthusiasm among the audience. Again in the quietest of Mme. Scalchi's rich and telling contralto that made her entirely successful. With two such singers as Patti and Scalchi, any opera given in which they appear, will surely be a treat.

The performance otherwise was a little slow. It seems that Mapleson must find tenors very scarce or difficult to deal with, since he risks Victim on his opening night.

Signor De Pasquale is a satisfactory, strong, resonant voice, and he uses it in it, and while he sang Antonio carefully and earnestly, he did not display ability of the first rank. Signor Cherini is a very clever artist. His full, round, basso voice is admirably handled, and he is also an actor of considerable talent. His performance of the Prefect was thoroughly good. Although the simple ballad is often despised by the high-class opera lover, Mme. Patti can raise it to a position where it becomes as important as anything in an opera. The simple sentiment of "Home Sweet Home" will never fail to touch. The opera season has opened well. Unfortunately some change may be necessitated in the programme during the week, owing to Mme. Nevada's illness.

BACK TALK.

Phonzo Defends His Charge Against the Railroad.

PLEASANT VALLEY, U.T., Feb. 23, '85. To the Editor of THE HERALD:

I see in this morning's issue that Messrs. Eccles and Bancroft, of the D. & R. G., attempt to excuse the conduct of the railroad employees, who were partially shown up in Friday's HERALD, by stating they only sell tickets to Scofield. The lady's ticket referred to read: "From Salt Lake to Coal Mine." If the gentlemen doubt this, let them look over the tickets cancelled on February 18th and they will find it. I recently purchased a ticket reading the same myself, and I walked from Scofield station to Coal Mine station. Scores of others have done the same. If the D. & R. G. does not carry passengers to Coal Mine, they should not sell tickets for that place, and then people would not feel they had been defrauded.

At this time of the year it is impossible to get to the mines with animals except on the railroad, for that is the only thoroughfare, even for footmen. No one objects to paying fare, and it is very inhuman to refuse to carry persons when willing to pay and in such weather as we sometimes have. Yet this is the case. But the lady and others had a ticket for the mine, and when refused a ride, they felt imposed upon. Phonzo.

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OMAR D. CONGER, the Senator from Michigan, says the Washington correspondent of the New York Mail, always appears on the Senate floor in a swallow-tail coat and a low-cut vest, and he makes his watch-chain shake and his swallow-tails quiver with the vehemence of his gestures. He has a metallic voice, allied by a slight nasal twang, but his sentences are well put and some of his periods are full of poetry and flowers.



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NOTICE TO CREDITORS.

Estate of Heber P. Kimball, deceased.

NOTICE IS HEREBY GIVEN BY THE undersigned, executors and executrix of the last will and testament of Heber P. Kimball, deceased, to the creditors of, and all persons having claims against the said deceased, to exhibit them, with the necessary vouchers, within ten months after the first publication of this notice, to Frank W. Jennings, at the office of Wm. Jennings & Sons, Salt Lake City, in the County of Salt Lake.

PHILIP JUD KIMBALL, Executor. HEBER FARLEY KIMBALL, and FRANK W. JENNINGS, Executors of the last will and testament of Heber P. Kimball, deceased. Dated at Salt Lake City, February 23rd, 1885.

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